

Registered Charity Number: 1190679

FER PRODUCTION CIO

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2022

FER PRODUCTION CIO
FOR THE YEAR ENDED 31 DECEMBER 2022

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Legal and administrative information

Trustees	Rachel Davies Catherine Gladwell Andrew Hart Dave Hollow
Chief Executive Officer	Jen Logan
Charity number	1190679
Contact address	1 Ashdon Mews Ashdon Road London NW10 4EH
Accountant	J R Caladine FCCA CTA FCIE Caladine Limited Chartered Certified Accountants Chantry House 22 Upperton Road Eastbourne East Sussex BN21 1BF
Bankers	The Co-operative Bank Business Direct P.O. Box 250 Skelmersdale WN8 6WT

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Trustees' Report

The trustees present their Annual Report and the Financial Statements of the charity for the year ended 31 December 2022.

Constitution

Fer production was established on 27 July 2020 and registered as a CIO with the Charity Commission on 31 July 2020. It is governed by its constitution.

Objectives and activities

The principal purpose of the charity is to advance the Christian religion through the creation of contemporary artworks and through providing educational media, courses and materials.

The charity produces individual and collaborative art, cultural artefacts and new rituals for people that provide engagement, experience and increased understanding of the Christian faith and how it informs their understanding of themselves and the contemporary world and out of the artworks provide courses and opportunities for cooperation and collaboration between artists of differing faiths and no faith.

The Trustees

Trustees are appointed by the existing trustees and are provided with appropriate training to undertake their role. Those who served during the year are as shown on page 1.

Public benefit

Fer was established on 27 July 2020. Since then we, the Fer board of trustees, have worked to follow the Charity Commission's guidance on public benefit in relation to our charitable objects and on good governance and establishment. We have built our work in light of this guidance as we have taken our first steps of becoming a new registered charity.

Review of activities

Throughout our second year as an established charity, we have continued to work to follow the Charity Commission's guidance on public benefit in relation to our charitable objects and on good governance at this early stage in our development.

We have had a fruitful and encouraging second year, despite the challenging season for our locality, society and wider world, and the resulting difficulties in establishing the work of a new faith and arts charity. Fer has had a slow and steady journey of growth and has deepened both our artworks and the empowering relationships with our key supporters throughout the last twelve months.

The board has continued to meet regularly, developing as a diverse, skilled and attentive group of trustees with the required range of expertise and responsibilities. As well as having bedded in and reviewed our policies, financial set up, and processes of reporting, we have now also completed the necessary work in relation to the transition into becoming an employer. This has allowed for the transition of our CEO from being a flexi-hours freelance contractor to being a direct employee of the charity. We have been able to work together and with our founding partners to sustain a minimum regular income that provides an initial foundation for Fer's work. We have also developed a new funding growth and diversification strategy, which we are beginning to implement. Our volunteer team has grown over the last year and remains strong and committed, and we have feedback from our volunteers that they feel the rewards of being part of our artworks and wider project work.

The first is from Ola, a filmmaker who helped us in the early development and casting stage of the film:

Working on Beyond Mother Love is an important and enriching life experience for me. It has given me a beautiful opportunity to connect with a group of people that I had hardly ever been able to spend time with before, to be close to them, to truly see them and to therefore see myself in a new light. Being able to do so demonstrated to me many profound and diverse ways in which we all communicate with each other and can better be present for one another. It also helped me to challenge my own ways of thinking about learning disabilities, which had been culturally implanted in me but which turned out to often be quite far from the actual reality of contact and relationships.

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Trustees' Report

Review of activities (continued)

The second is from Mimi, a dance movement psychotherapist who has supported us with script development consultation from her years of experience working with neuro-divergent performers:

Working on BML has been really life-giving for me. It has given me a space to reflect on my relational world, and hold in tension theory and lived experience. BML has provided a safe environment for me to express, imagine and work creatively - it's invaluable!

The Fer team has been able to swiftly adapt to the cost-of-living crisis by increasing voluntary hours, drawing on our strong personal support base, and keeping project costs to a minimum whilst retaining a high quality and impact of works and services. Five examples of this are below:

1. Forming a pro-bono partnership with world-leading architects from Cultivar on our Once Within a Space project.
2. Securing a fee-exemption to allow our CEO to attend an online certified course on Faith and Theology of Disability provided by Mary Andrews College (Australia) as part of the wider research and development work for Beyond Mother Love.
3. Successfully negotiating reduced charitable rates with corporate freelancers, whilst ensuring good industry standard rates of remuneration for our collaborating artists as a matter of principle.
4. Forming, developing and managing a team of 33 volunteer Masters level researchers to assist us in undertaking qualitative research interviews and reporting from our participants cohort of 'mixed ability' friendship groups for Beyond Mother Love.
5. Securing an invite to spend a weekend filming a mixed-ability music and creative arts festival at no charge as a result of them seeing the benefits to their community of the film and research being completed.

These activities, creative in both approach and outcome, enabled healthy community, individual relationships, and connection to be built through and around the making of the film that subsequently allowed for the creative process and goals to be informed by all those taking part, regardless of ability level, or any other aspect of their lives or background.

Over the past year Fer has been strengthened through the formation of a robust and diverse team of volunteer consultants from a range of specialisms including disability academics, filmmakers and producers and distributors, anthropologists, theologians, therapists, advocates within the disability community, and leaders of disability and dementia organisations. We draw on this cohort for technical guidance and it includes:

- Professor John Weinman (Emeritus Professor at the Institute of Psychiatry, Psychology & Neuroscience in King's College London)
- Professor John Swinton (Practical Theologian specialising in Disability and Mental Health)
- Professor Ben Quash (Christianity and the Arts at King's College London, Ambassador for Fer and pro bono theological supervision to CEO)
- Dr Sara Schumacher (Dean of St Melitus College and Ambassador for Fer)
- Dr Patrick McKearney (Anthropologist specialising in Disability and Friendship)
- Anna Cox (Documentary and Film producer)
- Dr Iwan Russell-Jones (Theologian and Film Producer)
- John Casson (CEO L'Arche UK)
- Mimi Cooper (Dance and Movement Psychotherapist)

Fer has also benefited from one-off consultations with film distributor and marketer, Julia Short (*Trainspotting*, *Four Weddings and a Funeral*, *Fargo*, *Twelve Monkeys* and *The Usual Suspects*) and with Footprint Films producers Jackie Sheppard and Mark Blaney (*Escape from Pretoria*).

As a result of these technical experts supporting Fer on a pro bono basis, we have been able to prioritise funds to pay artists who have learning disabilities for the consultation work they have provided us. For example, Jess Hardie is a writer and poet with Down's syndrome who we met during one of our casting shoots. It was clear that her strengths and interests lay more in the Research and Development side of production and that she was less keen to be on set or in front of the camera herself. So we contracted her as a freelance consultant. She has spent time with our CEO providing guidance and feedback on the project so far and also helping her think through some of the ethical considerations in the narrative development of the story.

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Trustees' Report

Review of activities (continued)

Over the course of Fer's second year, by method of a regular Fer Digest distribution and events, we have been able to sustain and intermittently, slowly build a community of individual donors known as the 'Fer Founders' as our core source of funding with a couple of commissions along the way. Now that we have made further significant progress on an established portfolio of good work, in the year ahead we will focus on applications to project-specific trusts, foundations and grant-makers. Every quarter we send out acknowledgements, thanks, and a more general digest of our work to our donors, supporters and wider network of contacts.

Across our various collaborative pieces of work we have now reached a community of over 435,000 people online and have engaged with 400 in person as well as including a diverse collection of 42 new volunteers (30 researchers, 11 artists and one administrator) to deliver the different pieces of work. The second year of our work has been slightly quieter than the first in terms of release of artworks, but much busier in the behind the scenes partnership, community-building and development and creation of artworks towards their finished form.

2022 has needed to be a year of background research and development and team-building of certain projects that are large-scale undertakings with high level artistic partnerships that require much investment, time, reflection, planning and honing along the way on their journey towards being accessible to the general public. They are artworks with long-term goals, implications and benefits placed within complex human circumstances and relationships.

We have received compelling reports that Fer artworks have helped people with their mental health, in battling isolation and building community, and in developing people's thinking on current vital social and environmental issues. The artworks, both in their method of creation and final form of delivery have also continued to provide learning and education on issues including disability, social exclusion, building longer-term constructive friendship and community across challenging boundaries, housing issues, climate change, fast fashion, trafficking and modern slavery, including reflecting on a Christian worldview on each of these. All of these artworks have been offered at no charge to the participants.

Going forward we plan to build on this an increasingly strong and stable foundation by further deep development of the portfolio of artworks and their accompanying communities and increasing the impact of our work through providing more in-person project sessions, consultations, community events and exhibitions where possible.

Our core artworks at this time are incredibly challenging to both society and ourselves, and are ambitious in scope and volume of work considering our very small resources and so we will continue to focus in year three on the smaller core set to enable making substantial headway in the coming year rather than spreading ourselves thinly across a larger number.

We have seen first-hand and have received feedback regarding the positive benefit of our artworks. The positive impact of the artworks and their messages is felt by those engaging with the artworks and by those collaboratively delivering them and building inclusive communities around them. A couple of new beneficiaries and now members of our artworks community explained their experience of Fer throughout 2022 as follows:

"I recently started listening to Fer's That Which Carries' podcast and I find it very encouraging, uplifting and thought provoking. The episodes challenge me in so many ways to think about my faith, wellbeing and community in a more tangible way, and it has really helped build my resilience and faith, and not lose sight of hope and God despite the ups and downs in life and the world at this time. It might sound simple but sometimes we all need to be pushed in our thinking to get closer to community, peace, and God. One of my favourites has to be the 'Imagination as reasoning', it's been so interesting to know how our imagination can be used as a tool for navigating life and what God intended it for. This has been my takeaway - we've been made creative because we're made in God's image. It helped me reflect on my own imagination and put it to use in helping me find more creative answers by asking better questions, something I didn't always relate back to faith or God and how He created us. It is really such an inspiring message to carry with me, for myself and others in my daily life." - Sonakshi, One of our new beneficiaries in 2022 who found the Fer artworks helpful in both her personal life and work as a social researcher.

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Trustees' Report

Review of activities (continued)

In summary, in accordance with our charitable objects, Fer has continued to produce collaborative contemporary artworks and provided educational support, media, courses and materials. We have built communities that help communicate the Christian faith and worldview in their design and delivery across our numerous and diverse artworks that have been established and developed throughout our first two years of existing as a charity. The section below provides an overview of Fer's eight main artworks and the progress made in relation to each. The Fer artworks outlined below each build wellbeing and community, and educate and facilitate collaboration between artists, participants and volunteers from diverse backgrounds and happen both online and in-person.

Finally, the trustees would like to pay particular thanks to the CEO, Jen Logan, who is Fer's sole staff member, for the way in which she has been highly adaptable, worked as a contractor, smoothly transitioned to becoming an employee this year, and for the way in which she has continued to give much of her own voluntary time to Fer. We are grateful for her highly skilled and diligent leadership of this charity.

Summary of Fer artworks

Beyond Mother Love - Creative feature length documentary film and qualitative research project

Developing a creative artwork documentary and qualitative research project in partnership with Vue Cinemas and King's College London exploring friendships that have formed outside of families and paid caring roles between people who have severe learning disabilities, cognitive impairments or Dementia and those without.

A source of inspiration for this was the study of the life and choices of Jesus to be close to those most marginalised and demonstrating the mutual learning, benefit and value therein.

Within our research partnership element of this project with King's College London, we have completed 37 qualitative research interviews, working in collaboration with KCL's Psychology and Medicine Masters students and leading professor. The interviews along with their recordings and transcripts are now being analysed and written up by their assigned professor in collaboration with our CEO, and will be published within certain key academic journals relevant to the relational and communal disabilities topics involved. Whilst conducting these interviews and the resulting analysis, we have completed our first large and demanding stage of casting processes for the film aspect of this project.

It was highly valuable meeting the many friendship groups who were nominated for the film over zoom meetings and their stories have provided invaluable input into our understanding of the nature and experience of mixed-ability friendships. From there we made a short list of 44 people to meet (of 10 different friendship groups). We travelled for a number of weeks over the year capturing interviews and observations of them on film. From here, in response to what those who we were spending time with were reflecting back to us about their lives and friendships, we were able to further focus and develop the drive and narrative of the film, informed by those members of the public who live the lives, stories and relationships that the film exists to portray and support.

For our staff, volunteer and partnership teams it has been a hugely enriching experience, observing and interviewing the fascinating and inspiring people and communities we have met along the journey and have them mould the work. However, a key concern for us at the outset of our screen-test season was that the experience of being interviewed and filmed would itself be affirming and meaningful to those involved regardless of whether they would be cast in the final film. We did not want the time spent with us to be felt as further rejection or exclusion. We are particularly pleased with how well this went and as we continue to keep in contact with those we have filmed, we have been thrilled to hear their feedback on how much they enjoyed the process.

Here are a couple of examples:

The Fer CEO and team spent two days with a mixed-ability group of fishermen friends in Norfolk in the summer. One of the men (who has brain injuries following a car accident) phoned us later to say that the time we spent with him and his friends reflecting together on his life and friendship was the best and most encouraging thing that happened to him in 2022.

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Trustees' Report

Summary of Fer artworks (continued)

Auditor, Jess, who we interviewed and filmed with her friend Sophie (who has brain injuries following a cardiac arrest) shared with us that this was the first time since Sophie's accident three years ago, that anyone had asked her any reflective questions or how she felt about the experience, which she found extremely helpful, affirming and life-giving.

From all of this development stage work throughout 2022, we have now completed two short pitch trailer films along with a number of video artworks that will be used to fundraise for the full feature both through targeted approaches to grant makers and commissioners and through a crowdfunding campaign.

One of our key partner volunteers throughout 2022 had this to say:

BML poses a question that's urgent for people with disabilities and their families. It's also profoundly important for everyone else too' - what does it look like to find belonging, friendship and a full life? It's wonderful to see the creativity, honesty and vision this project brings to it. - John Casson, CEO L'Arche UK

Once Within A Space - Socially inclusive, environmental and architectural home

Once Within a Space is an architectural home designed to enable households to extend beyond the nuclear, biological and familiar and to make it possible to remain together in one place over a lifetime through all the stages of change. The home is designed to respond to several key contemporary crises. Firstly, it moves beyond questions of the carbon cost of building and running homes, to how homes themselves can facilitate more sustainable inclusive social structures (shared place, shared resources, shared lives). The home responds to changing social trends, specifically the economically driven need for multiple lower income adults to live together (e.g. adults returning to live with their parents) by providing spaces that can accommodate multiple families, different stages of life and protect privacy while facilitating social connection.

Over the past year, our partnering architects from CultivAR (Rebecca and Casey Vallance) have completed a visioning study that includes a new interpretation of the brief in a design for a socially deprived urban setting that might be well suited for their city, Brisbane (Australia). They are also exploring the available social housing stock there in consultation with the city council. If a suitable site is identified the design will be adjusted for the real site with the view to build.

This artwork is informed by New Testament models of extended households and 'fictive kinships' that flow out of Christ's teaching and practice and reflect the Trinitarian life through which it becomes possible for us to live closely with one another without violence towards the differences between one another. Once Within A Space offers a new model of a home designed to this brief, based on this belief.

"We do believe this is a really important project for us to dig into together, and that it will prove to be foundational in informing our architecture /theology integration. We feel this is a gift to us as it is encouraging us to challenge our design process and think more broadly socially, environmentally and theologically also. Very exciting! Thank you again for allowing us to share in this really wonderful project with you." - Rebecca and Casey Vallance, CultivAR

God The Young - Theology music album uncovering hidden attributes of God

'We have completed the recording and release of the first track of a music album in collaboration with the Faculty of Divinity at the University of Cambridge recovering and communicating lesser-known theological teachings on attributes of God that, in the past, have helped sustain people's individual wellbeing as well as forming the motivating basis for acts of radical social change.

Each song focuses on a different aspect of God's character as taught from the studies of specialist theologians who are much forgotten and discriminated against based on sex, cultural background, disability and so forth.

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Trustees' Report

Summary of Fer artworks (continued)

The first released track which came out to critical acclaim this year and was featured by a number of leading international theological and arts organisations, educational societies and universities including Louder Than The Music, Cambridge University's Faculty of Divinity, St Andrew's University, IGTM International Society for the Study of Medieval Theology, Art and the Sacred at Kings, The Cusa Society, Renew the Arts and St Mellitus College. It is based on the life, reflections and teachings of fifteenth century German philosopher, theologian and polymath, Nicholas of Cusa. It is called 'Searcher' and has helped many of our beneficiaries in their mental health and wellbeing, their search for understanding of God, inclusive community, friendship and hope as something to listen to and meditate upon as part of their devotions or daily mindfulness exercises. One beneficiary had this to say about the impact of the song on their lives:

"I found the Searcher (Paradise Wall) song and video art piece video profoundly moving, calming and healing. Just reading some of the theology of Cusa which accompanied it was impactful but the sound and film art piece with it's music and visuals brought it to life and has really stuck in my memory. It's something I can return to to help soothe my anxiety. It has helped to shift my expectations and perception of God and helped me learn to live with more mystery in my relationship with God. This has allowed my devotional life to be a more peace-giving and contemplative time." - Sarah, a mother, wife and community member who has found the Fer artworks extremely helpful throughout a time of severe mental and physical health challenges.

Most cultural products are designed for amusement: a distracted mode of attention, short and untethered. Fer accomplishes the nigh impossible with their song Searcher (Paradise Wall): a beautiful work that compels with instant sonic delight, but offers as deep and enriching thought as the listener is willing to invest. The fact that it isn't far more popular is a sad indictment of audience, and certainly not artifact. Justus, Fer beneficiary and director of Renew the Arts

We have continued in our development of the remaining nine songs of the album in accordance with the input we receive from the theologians at Cambridge University and around the world, including within our local London community.

Garment Streak - Communal climate crisis and slow fashion performance artwork

We completed our work creating a collaborative performance community that offers an alternative to mainstream fast fashion lifestyles and their harmful part in the climate emergency.

We ran our third year of the Instagram celebrity/influencer collaborative performance in collaboration with fashion magazine, Noctis having 40 musicians, models, artists and other influencers perform the 'Garment Streak' on the platform over five days in the summer and culminating in a video showcasing the individual performances in a film that unpacked the powerful and positive impact of Slow Fashion in the climate emergency. Out of this performance we partnered with Mini Mode: London Kids Fashion week to present our slow consumerist manifesto printed across T-shirts worn by 14 different models.

This work was based on the biblical values in contentment and stewardship of the earth's resources.

We are expanding this work beyond slow fashion to focus on the wider principle, laid out by Christ, of living in contentment and simplicity 'without cost to the soul' (our own or others). We began to explore this in our previous podcast series and gathering of the online Honest Sh*tizen club and have expanded it to include a subversive concept product store called 'Note to Selfish' which features playful but provocative products that are designed, ironically, to move us away from individualist anxiety driven consumerism towards contentment and contemplatively driven communal rituals that are environmentally and socially nourishing and investing rather than exploiting and depleting.

FoeFace - Social media app helping people break out of echo chambers and learn to disagree well whilst sustaining connection across differences

We have brought to completion the conceptual development phase of our social media app designed to bring together people from across cultural divides to learn together how to disagree well on the most important issues of our times.

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Trustees' Report

Summary of Fer artworks (continued)

The app, called FoeFace is a technology for the practice of Jesus' teaching to love our enemies applied to virtual spheres.

Having now been through two pilot phases over six months with adult participants FoeFace has now been adapted for use by children in partnership with teachers at John Keble Primary School so that it is ready to pilot among upper primary students as part of a guided rite of passage into healthy online socialisation. Together with our Board of Trustees we have identified a number of schools with whom we have a connection to pilot the student version of the app with. One of our patrons has also connected us with Jon Yates, founder of the National Citizen Service and former chief policy adviser to the secretary of state for education and author of bestselling book Fractured: Why our societies are coming apart and how we put them back together again. Our plan is to invite him to review the student pilot with us and advise us on the next steps for the project after that.

That Which Carries - A community building podcast for deeper reflection on the Fer artworks with our audience

Throughout the year we have been able to see the continuing building of an online and in-person community around our Fer podcast, That Which Carries, for people who aren't necessarily part of or apprenticed into Christian faith or practices. This project is an expression and contemporary application of the Christian practice of communion and confession for those outside of the Christian faith who may not have experienced these helpful and life-changing sacraments and life rhythms before.

"The podcast series and accompanying club were such a breath of fresh air, encouraging me to find ways to counter the gripping and anxious scarcity mindset I found within myself, and giving me a chance to connect with others who were also following the That Which Carries podcast and community. Listening to the conversation with Allison Millbank, I was challenged to view my imagination as more than a means of escape - indeed a vital tool when making healthy life decisions day to day." - Rachel, local community member, charity director and beneficiary.

Aesthetic Fast - Performance artwork expanding the modern abolitionist community

Bringing to completion the conceptual first development stage of a jewellery-based and community-building performance artwork engaging new demographics in the cause against modern slavery and trafficking. With our collaborating technicians and jewellers we have now successfully developed the next key element of the performance of the artwork: a process of electroforming to cover over ethically sourced gemstone rings from mines in areas where human trafficking is common with a metal plating that can be later reversed to recover the stone completely.

The performance is a contemporary ritual based on the ancient and ongoing Christian practices of fasting and Eucharist which enable us to have a somatic experience of lament, prayer, hope and communion with the suffering of others who we are separated from by time and space but with whom we share the image of God.

I was invited by Fer to perform the Aesthetic Fast over two years, wearing one of their prototype electroformed rings. I wore it at work, on stage when gigging and socialising generally. I found it served as a personal meditative device prompting me to remember those still enslaved today (symbolised by the hidden gemstone) and this helped me to keep up my engagement with and support for abolitionist movements like International Justice Mission and A21. More significantly than that, because it is so unusual to have gemstone jewellery intentionally hidden in this way, the ring also created conversations about slavery and human trafficking with those around me that wouldn't otherwise naturally come up, particularly with other artists who were drawn to the conversation initially from an artistic curiosity but then moved deeply by the cause that lies behind the project. - David, local community member, CEO and beneficiary.

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Trustees' Report

Summary of Fer artworks (continued)

Fourth Piece Suit - A theology of servanthood, power and gender relationships conveyed through fashion design

This year we completed work on the second stage of a fashion design project exploring the Christian themes of humility and servanthood; power and gender relationships through a line of contemporary men's suits (typically a symbol of power) with the traditional garment of service—an apron—incorporated into it.

A source of inspiration for this was the New Testament teaching on sacrifice for others and laying down one's life.

We worked towards completion of this new stage throughout the year with a number of our volunteer team, collaborating artists and partners.

Review of financial position

Total receipts in the year amounted to £21,652 (2020-21 period: £35,341) and total payments amounted to £22,559 (2020-21 period: £29,891). At 31 December 2022 the cash funds amounted to £4,543 (2021: £5,450).

The prior year 2020-21 period was the 17 month period to December 2021 which was the first period of the CIO's operation.

Risk management

The charity has considered the risks it may face and confirm that systems have been established to mitigate them.



Andrew Hart
Chair of Trustees

18th March 2023

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Accountant's Report

In order to assist you to fulfil your duties under the Charities Act 2011, we have prepared for your approval the financial statements of Fer production CIO for the year ended 31 December 2022, which comprise the receipts and payments account, the statement of assets and liabilities and the related notes from the charity's accounting records and from information and explanations you have given us.

As a practising member firm of the Association of Chartered Certified Accountants, we are subject to its ethical and other professional requirements which are detailed at

<https://www.accaglobal.com/gb/en/member/standards/rules-and-standards/rulebook.html>.

This report is made to the charity's Trustees, as a body, in accordance with the terms of our engagement letter dated 29 April 2022 our work has been undertaken solely to prepare for your approval the financial statements of Fer production CIO and state those matters that we have agreed to state to the charity's Trustees, as a body, in this report in accordance with the requirements of the Association of Chartered Certified Accountants as detailed at https://www.accaglobal.com/content/dam/ACCA_Global/Technical/fact/technicalfactsheet-163.pdf. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than Fer production CIO and the charity's Trustees as a body, for our work or for this report.

It is your duty to ensure that Fer production CIO has kept adequate accounting records and to prepare statutory financial statements that give a true and fair view of the assets, liabilities, financial position and deficit of Fer production CIO. You consider that Fer production CIO is exempt from the statutory audit requirement for the year, and is not required to obtain an independent examiner's report.

We have not been instructed to carry out an audit or a review of the financial statements of Fer production CIO. For this reason, we have not verified the accuracy or completeness of the accounting records or information and explanations you have given to us and we do not, therefore, express any opinion on the statutory financial statements.



John Caladine FCCA CTA FCIE
Chartered Certified Accountant
Caladine Limited
Chantry House
22 Upperton Road
Eastbourne
East Sussex
BN21 1BF

Date: 11 April 2023

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Receipts and Payments Account

	2022	2021
	£	£
Receipts		
Donations and grants	21,652	33,141
Commissions	-	2,200
	<hr/>	<hr/>
Total receipts	21,652	35,341
	<hr/>	<hr/>
Payments		
<i>Operational costs</i>		
Freelance consultancy	15,601	19,901
Events	-	182
Equipment and administration	-	3,575
Accountancy/independent examination	600	-
Set up costs	-	960
Website costs	422	529
<i>Project costs</i>		
Freelance consultancy	3,191	3,961
Equipment and administration	1,943	452
Travel and accomodation	533	-
Website costs	269	331
	<hr/>	<hr/>
Total payments	22,559	29,891
	<hr/>	<hr/>
Net movement in funds	(907)	5,450
Cash funds b/f at 1 January 2022	5,450	-
	<hr/>	<hr/>
Cash funds c/f at 31 December 2022	4,543	5,450
	<hr/>	<hr/>

The comparative period was for the 17 month period to 31 December 2021.

There were restricted fund receipts of £6,500 (2021: £nil) and payments of £6,500 (2021: £nil) during the year.

The notes on page 13 form part of these Financial Statements.

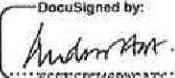
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Statement of Assets and Liabilities

	2022	2021
	£	£
<u>Assets</u>		
<u>Cash funds</u>		
Current Account	<u>4,543</u>	<u>5,450</u>
<u>Liabilities</u>		
<u>Creditors</u>		
Accountancy/independent examination	<u>720</u>	<u>600</u>

Approved by the trustees on 4/7/2023

DocuSigned by:


 Andrew Hart
 Trustee

DocuSigned by:


 David Hollow
 Trustee

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Notes to the Financial Statements

1. Accounting Policies

The financial statements have been prepared as a Receipts and Payments in accordance with section 133 of the Charities Act 2011.

The prior year comparative figures are for the CIO's first period of operation, the 17 month period ending 31 December 2021.

2. Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their CIO's objectives.

Restricted funds are subject to specific conditions by donors as to how they may be used. The movements on restricted funds during the year are shown below:

Restricted funds

	Balance at 1 Jan 2022	Receipts	Payments	Balance at 31 Dec 2022
Beyond Mother Love	-	6,500	(6,500)	-
	<u>-</u>	<u>6,500</u>	<u>(6,500)</u>	<u>-</u>

Beyond Mother Love - a creative documentary and research project for people in mixed ability friendships. Donations of £6,500 were received for the project in 2022. All of these funds were spent on the project during the year with some additional spending on the project funded from unrestricted funds.

3. Transactions with trustees and related parties

None of the trustees receive remuneration or are reimbursed expenses from the charity (2021: £nil).

